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THE RAGTIMER

NOVEMBER/DECEMBER 1976

PUBLISHED BY
THE RAGTIME SOCIETY

DEDICATED TO THE PRESERVATION OF CLASSICAL RAGTIME

RECORDED RAGTIME PIANO TREASURES STILL AVAILABLE FROM THE SOCIETY

RSR 01

CLASSIC & MODERN RAGS.....
..... TOM SHEA

Side One
Spasm Rag..... (Shea)
Hasty Pudding..... (Shea)
Venial Sin..... (Shea)
Johnny Walker Rag..... (Shea)
Prairie Queen..... (Shea)
The Storyville Sport..... (Shea)
Black Mike's Curse..... (Shea)

Side Two
Stoptime Rag..... (Joplin)
Euphonic Sounds..... (Joplin)
St. Louis Rag..... (Turpin)
Something Doing..... (Joplin)
Pineapple Rag..... (Joplin)
Original Rags..... (Joplin)

$5. 00 each postpaid

RSR 02

PRAIRIE RAGTIME.....
..... TOM SHEA

Side One
Mississippi Rag..... (Krell)
Ma Ragtime Baby..... (Stone)
Swipesy Cake Walk... (Marshall & Joplin)
Creole Belles..... (Lampe)
Pegtown Patrol..... (Shea)

Side Two
Brun Campbell Express..... (Shea)
R. F. D. ..... (Shea)
Oliver Road Rag..... (Shea)
Trillium Rag..... (Shea)
Corinthian Rag..... (Shea)
Rosebud Rag..... (Shea)

$5. 00 each postpaid

RSR 08

THE MUSIC OF JOE JORDAN.....
..... LOIS DELANO

Side One
Double Fudge..... (Jordan)
Nappy Lee..... (Jordan)
J. J. J..... (Jordan)
Pekin Rag..... (Jordan)
The Darkey Tudalo..... (Jordan)
That Teasin' Rag..... (Jordan)

Side Two
Lovey Joe..... (Jordan)
Corsica..... (Jordan)
Morocco Blues..... (Jordan)
Tango Rag..... (Jordan)
Whippoorwill Rag..... (Jordan)
Half And Half..... (Jordan)
I'm Going To Exit..... (Jordan)

$5. 00 each postpaid

BOOK

(Price includes postage and handling)

BP-900 THEY ALL PLAYED RAGTIME by RUDI BLESH & HARRIET JANIS. The definitive publication on RAGTIME. Very comprehensive text. Contains photos, indexes, plus over a dozen newly discovered and recently composed works. All ragtimers should have a copy $6. 50

FOUNDED 1962
INCORPORATED 1970

THE RAGTIME SOCIETY
INCORPORATED

is a non - profit corporation having the following objects:

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

'TIS NOW THE SEASON!

Your officers and directors send YOU their

BEST WISHES
for this joyous time of year and the hope of

A HAPPY NEW YEAR
to come!

RAGTIME...
UNDER YOUR HAT

Here we are parting company with another great year of ragtime activity. Our usual thanks go out to the many members who contributed material used in THE RAGTIMER during the past year, and other material placed in file for future purposes. Their helpful support is sincerely appreciated.

As a reminder to members, we wish to point out that this will be the LAST copy of THE RAGTIMER being sent to the 1976 membership. The January/February 1977 issue and the 1977 Membership Card in THE SOCIETY will only be mailed to members who have renewed for 1977. PLEASE REMEMBER TO RENEW YOUR MEMBERSHIP AT ONCE FOR 1977 (if you have not already done so).

THE RAGTIME SOCIETY ANNUAL BASH "1976" is reported in this issue. At the conclusion of each bash over the years, we regain our breath and come up with the tritest of questions. "How do we ever top this one?" And each year we have been able to repeat the same answer. "We did it again." The 1976 BASH measured up to the annual challenge. It was indeed another "best yet". We are sure the hundreds of members and their guests who attended will agree. We hope the report and accompanying pictures will give members who were unable to attend a satisfactory feeling of vicarious pleasure.

It is always an occasion of sadness to report the death of a long term ragtimer. THE RAGTIME SOCIETY extends its sympathy and friendship to MURIEL HULBERT of McGraw, New York who reported

(continued on page 4)

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the death on September 3, 1976 of her husband HOWARD HULBERT. Howard suffered a heart attack on August 25th following the planning of their attendance to the 1976 bash. They have attended most of the formal bashes over the years and this year was not to be an exception. We write with admiration and warmth for Muriel, who though alone and with understandable sorrow decided to be present at our bash.

RECORD REVIEW

by
TEX
WYNDHAM

Deutsche Grammophon 2707 083 (2-Lp boxed set) 'Scott Joplin's "Treemonisha"', arrangements, orchestration and music supervision by Gunther Schuller conducting the original cast, orchestra and chorus of The Houston Grand Opera production.

Cast: Treemonisha - Carmen Balthrop; Monisha - Betty Allen; Remus - Curtis Rayam; Ned - Willard White; Zodzetrick - Ben Harney; Lucy - Cora Johnson; Andy - Kenneth Hicks; Luddud - Dorceal Duckens; Cephus - Dwight Ransom; Simon - Raymond Hazemore; Parson Alltalk - Edward Pierson.

Package includes illustrated booklet containing:
Complete libretto, plus Scott Joplin's preface to the score;
Stills from the Broadway production, plus illustrations of sets, costumes and related material; and
The following articles -
'The Orchestrator's Challenge', by Gunther Schuller,
'The Stage Designer's Concept', by set and costume designer Franco Colavecchia,
'The Stage Production', by producer-director Frank Corsaro,
'The Choreographic Stimulus', by choreographer Louis Johnson,
'Vera Lawrence - An Appreciation', by Robert Jones, and
'Scott Joplin And Treemonisha', by Vera Brodsky Lawrence.

As you can see from the above data, this is a complete job. It only remains to be said that the music itself is flawlessly recorded, brilliantly executed and tastefully, imaginatively and intelligently interpreted.

Following the discs with Joplin's printed score in hand, I find the production complete (about a half-dozen pages in total were dropped along the way, generally from longer numbers and probably because Schuller considered them excessively repetitive of passages appearing earlier). Moreover, what's there is 100% Joplin in that the piano accompaniment in the published version has been scored for a pit orchestra typical of the ragtime years without adding any new melodic ideas (in a few spots, some relatively

dense piano material has been pruned back to a more skeletal orchestral outline, presumably to place the vocal line in sharper focus).

Inclusion of the libretto in the booklet was an excellent choice. Although the singers have impeccable diction, the vernacular used in the plot can be a little strange in spots. Presentation of the lyrics thus makes the work more easily accessible, even to those of us who have had little exposure to opera.

Schuller has done an outstanding job of presenting the show not only to spotlight Joplin's genius for melody but also to make it work as entertainment. There is a sense of pace here, a brisk forward movement that carries the listener along, as well as a balanced interplay between the principals and the musicians that heightens the meaning of the text.

As to "Treemonisha" itself, you may, if you want to, subscribe to the view held by some that it is naive and pretentious in certain respects. (I am no opera buff, but I understand that such criticism could justifiably be leveled at other operas, older than "Treemonisha", which continue to be produced.) I cannot agree. Joplin's direct, uncluttered dialogue seems to me to fit the uneducated, child-like, superstitious, generally good-hearted folks who animate his story, while his plot - that of conjurers whose economic livelihood is threatened by inroads of enlightenment and who retaliate against the community's symbol of education - seems, in its rustic simplicity, to have authentic roots beneath its fairy-tale trappings.

Furthermore, "Treemonisha" makes dramatic sense. The first act establishes the tension that motivates the action, simultaneously introducing the characters and sketching in their primitive, pastoral life-style, ending with the suspense of Treemonisha's kidnapping. The second act portrays the action surrounding her peril and rescue, and the third act wraps it up.

In short, Joplin had a firm grip on what he was doing, and I see "Treemonisha" as fully justifying his judgment. In any event, whatever its other merits, the opera soars on a constant flow of lovely, winning, unforgettable melody by a master melodist. I've seen it twice, loved it both times, and was ready to (and did) fully enjoy the third time through via these recordings.

Negatives in the set are minor at best. The omissions from the published version would only run a few minutes anyway, and the purist in me questions whether there was any really pressing need for excisions. I would also quarrel with Schuller's excessively bright tempos on the three syncopated numbers, particularly "Aunt Dinah Has Blowed De Horn"; the slightly slower versions used in the Wolf Trap Farm production a few years ago had, I recall, more strut and bite, making these selections the only ones in which the Wolf Trap company was not surpassed by the Broadway troupe.

Still, the album is a triumph for composer and artists. Even though "Treemonisha" is not a ragtime opera, you cannot claim to be much into ragtime if you do not want a copy of it.

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THE RAGTIME SOCIETY

ANNUAL BASH

1976 REVIEW BY JACK CUFF

The twelfth annual bash was held at the CARA INN at Toronto over the weekend of Saturday, October 23, 1976. The setting is now a familiar one to regular attendees, but each annual bash carries its own brand of uniqueness. This year was no exception, accentuated greatly to be sure by the appearance of top professionals in the artistry of ragtime entertainment.

The Saturday showcase of ragtime was another memorable event. Except for necessary interruptions it began at 3 o'clock in the afternoon and ended 15 minutes after midnight. Throughout the hours, which raced along, the skilled and guiding work of Tex and Nancy Wyndham as the joint M. C. kept the audience in a mood of rapt attention for the fifty or more performers who mounted the stage.

High quality performances were the order of the day and it is impossible to settle on a single highlight. There were many. Perhaps the greatest frustration for the multi-talented gathering was the limited time available to each performer. Listeners did not get enough to reduce their appetite for more from "Big Name" ragtimers as they came and went.

Each year has produced new faces as first-time performers at the formal bash. Some of those for this year were George Foley, Si Richards, Bonnie Roberts, Alexander Scheeline, George Schneider, Donald Scott, James Tenney, Dave Wilborn and John Worrell.

Pianist-composer Bill Bolcom and his talented wife, singer Joan Morris appeared at the bash for the first time. While their talents have already been the subject of international acclaim, their performances in person had the anticipated effect of "bringing down the house". Helping in that destruction was some whimsical assistance from Bill Albright.

After an absence of several years, a fond welcome greeted Bob Seeley of Detroit. Bob played the last set of the evening and figuratively brought down the rest of the house with a pianistic shower of music from countless hands.

Terry Waldo's presence coincided with the publication of his book "This Is Ragtime" by Hawthorn Books, Inc. of New York. The book carries a foreward by one who knows the title subject on a first hand basis - the inimitable Eubie Blake. Terry was accompanied by his favourite singer Susan Lamarche. They delivered carefully honed performances to a delighted audience. Terry is off to New York where his musical show is Broadway bound.

A smiling and vigorous Eubie Blake was in attendance. At age 93, there is little left to say that has not already been said about a performer, a complete

professional, who can make a piano say exactly what he wants said. Canada's official bicentennial gift to the United States this year was a deluxe pictorial book titled "Between Friends". It is a monumental work picturing the mutuality of life and friendships along the thousands of miles of border between our two countries from ocean to ocean. Director John Arpin on behalf of the Society presented Eubie with a copy of this book which had been personalized by the addition of a suitable inscription.

John Arpin gave a flawless performance at the piano. In the course of his set he introduced an interval of nostalgia for those of us who remember the Last Chance Saloon at the Ports of Call in Toronto. For a few minutes there was a warm reunion of talents as John brought on Bonnie Roberts to sing.

Lou Hooper was again a big hit at the bash. Like Eubie Blake, he continues to play with an authoritative style acquired during the early days of ragtime. His ability as a singer is at its best when he delivers a Bert Williams number. Director Jack Cuff on behalf of the Society made a special presentation to Lou in recognition of his enormous contribution to music.

It was our good fortune that The Canadian Brass group were able to schedule their engagements so as to leave space for attending the bash. Their polished performance was again a visual treat. Their unique blend of comedy with serious musicianship has to be seen to be believed.

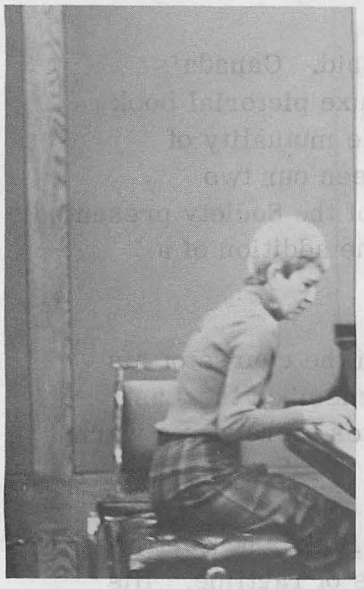
As written earlier, it is impossible to settle on a single highlight. There were other great performances from bash regulars like Brian Bauer, Ben Conroy, Bess Fell, Roger Hankins, Dave Jasen, Dave Lee, Bob Milne, Mike Montgomery, Kerry Price, Tom Schmutzler, Gordon Sheard and many, many others.

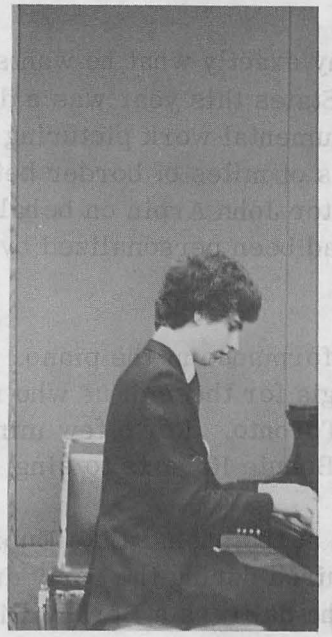
We were again honoured by the presence of Amelia Lamb and Joe Lamb Jr., the widow and son of ragtime composer, Joseph F. Lamb. At an appropriate moment director Mark Wittmann, on behalf of the Society, presented Amelia with a momento of the occasion. Bob Milne then played Blue Grass Rag (by J. F. Lamb) as a tribute.

Idamay MacInnes, president of the Society delivered an official welcome to the gathering of ragtimers and their guests. Idamay has been identified with the Society since its inception. She is always happiest when surrounded by enthusiastic ragtimers. Her delight in what was happening became apparent to everyone.

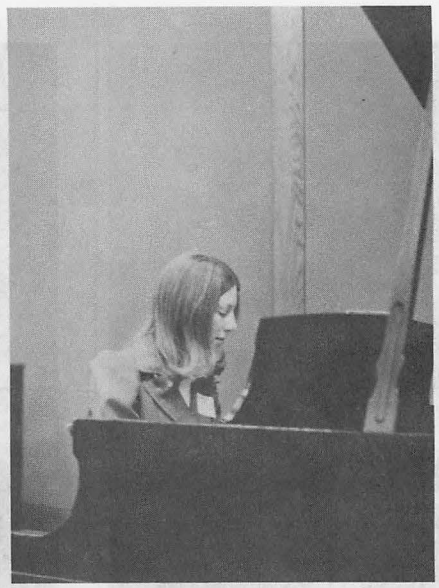
Apart from the formal sessions there was plenty of action to be found. Performers were kept busy autographing their records. There were throngs going through records, music and books at the well-stocked sales bar operated for us by John Norris of CODA MAGAZINE. There was Eubie Blake autographing copies of his "I'm Just Wild About Harry" in the souvenir form published for the Harry S. Truman presidential campaign which has now become a collector's item. Carl Seltzer who had accompanied Eubie from New York was responsible for making a limited number available. There was all the good fellowship and informal entertainment which began early Friday evening and came to an end on Sunday afternoon.

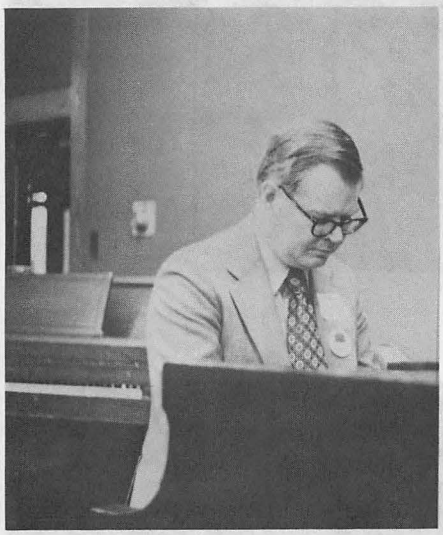
(continued on page 14)

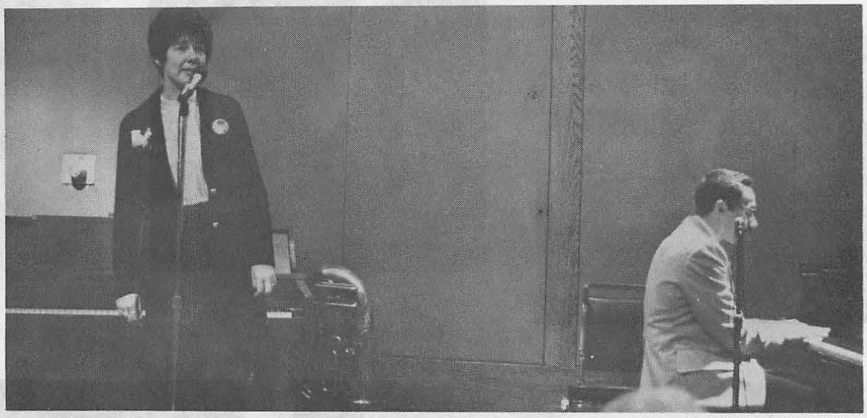




1. GERRY VONDY
2. JON MILAN
3. ALEX. SCHEELINE
4. DONALD SCOTT
5. ROSEMARY RENAUD
6. GEORGE FOLEY



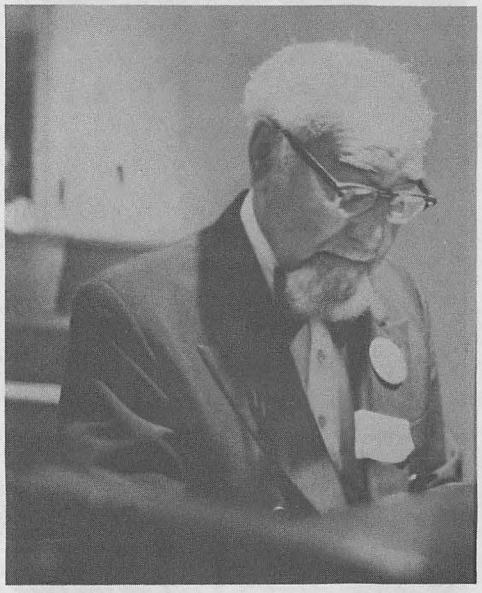


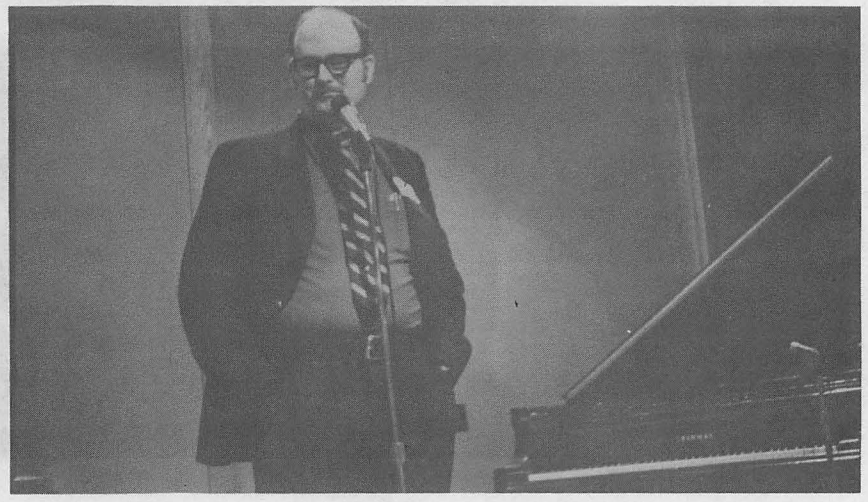


1. WALT GOWER, TEX WYNDHAM, TOM SCHMUTZLER, BRIAN BAUER
2. KATHY BAUER
3. ROGER HANKINS
4. NANCY AND TEX WYNDHAM
5. GEORGE SCHNEIDER
6. HARRY MALFAS, KERRY PRICE, TEX WYNDHAM, TOM SCHMUTZLER, BRIAN BAUER

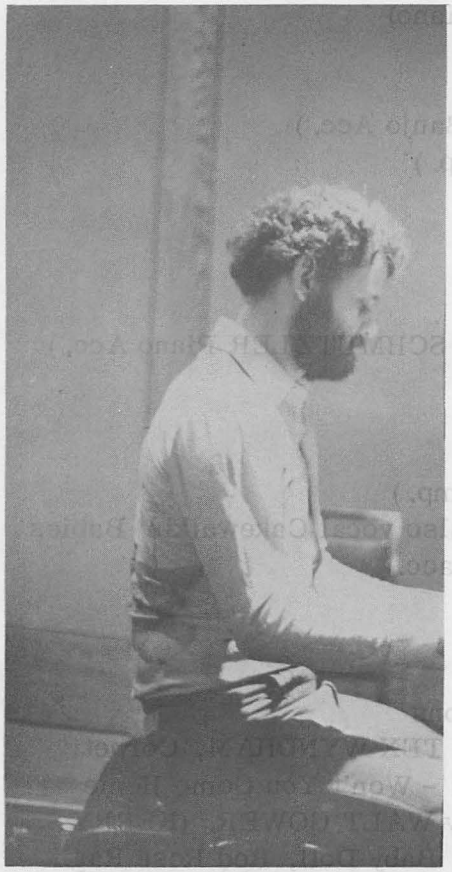
1. BESS FELL
2. HARVEY ROEHL
3. BEN CONROY
4. SI RICHARDS
5. DAVID LEE
6. BILL ALBRIGHT

1. THE CANADIAN BRASS
2. BONNIE ROBERTS
3. PRESENTATION TO AMELIA LAMB BY MARK WITTMANN
4. BOB SEELEY
5. DAVE WILBORN





1. LOU HOOPER
2. EUBIE BLAKE
3. BOB MILNE
4. JOHN ARPIN
5. GORDON SHEARD
6. MIKE MONTGOMERY



1. DAVE JASEN
2. SUSAN LAMARCHE
3. JOAN MORRIS
4. TERRY WALDO
5. BILL BOLCOM

There was all the work done by director Bill McCrostie in making the necessary arrangements for facilities. Good planning and enthusiastic attendance and participation has produced a bash that will be long remembered.

Tex and Nancy Wyndham kept the usual record of program events, which they shared with the writer, thus making it possible to list performances in detail. The following involves piano numbers unless otherwise noted:

STARTING AT 3:00 p. m.

TEX WYNDHAM	- Mississippi Rag
HARVEY ROEHL	- Rubber Plant Rag
ROSEMARY RENAUD	- Solace
JON MILAN	- Ragtime Charme (own comp.)
GERRY VONDY	- Sleepy Sidney Rag
GEORGE SCHNEIDER	- Bleecker St. Rag #1 (own comp.)
ALEXANDER SCHEELINE	- Cottontail Rag
BRIAN & KATHY BAUER (Duet)	- Sax-O-Phobia (Brian, Sax. - Kathy, Piano)
DONALD SCOTT	- Pastime Rag #4
WAYNE ADAMS & JOHN WORRELL (Duet)	- My Sumerian Girl (Wayne, Banjo - John, Banjo Acc.)
DAVID LEE	- Smooth Moves (own comp.)
JACK CUFF	- Spring Fever
BESS FELL	- Paramount Rag
SI RICHARDS	- The Blues
AUDREY COLLINS	- Artic Sunset
HARRY MALFAS (Banjo)	- Swipesy Cakewalk (TOM SCHMUTZLER Piano Acc.)
ROGER HANKINS	- After The Cakewalk
BEN CONROY	- Grandpa's Stomp
GEORGE FOLEY	- Charleston Rag
TOM SCHMUTZLER	- Milk House Rag (own comp.)
KERRY PRICE GOWER	- American Beauty Rag, also vocal Cakewalkin' Babies (TEX WYNDHAM Piano acc.)

- INTERMISSION -

BEN CONROY - 2 Boogie Woogie renditions

BAND GROUP SESSION (BRIAN BAUER, Sax. & Clarinet; TEX WYNDHAM, Cornet; HARRY MALFAS, Banjo; TOM SCHMUTZLER, Piano) - Won't You Come Home Bill Bailey, Careless Love, and Dr. Jazz with vocal by WALT GOWER. (KERRY PRICE GOWER, vocalist joined group.) - Mecca Flat, Baby Doll, Red Rose Rag. (MIKE MONTGOMERY, Piano; for last two numbers).

- DINNER INTERMISSION -

THE CANADIAN BRASS (FRED MILLS, RON ROMM, Cornets; GRAEME PAGE, French Horn; GENE WATTS, Trombone; CHUCK DAELLENBACH, Tuba;) - Rosebud, Fig Leaf Rag, The Favorite, Days Before Yesterday.

JOHN ARPIN - Memories Of You, Fats Waller Medley (Ain't Misbehavin', Squeeze Me, Honeysuckle Rose).

BONNIE ROBERTS (Vocal) - That Slippery Slide Trombone, Eve Wasn't Modest 'Till She Ate That Apple. (JOHN ARPIN Piano Acc.)

JOHN ARPIN - Wolverine Blues.

EUBIE BLAKE - Eubie's Classical Rag.
(Presentation to EUBIE BLAKE by JOHN ARPIN of a Canadian Salute "BETWEEN FRIENDS - ENTRE AMIS"); EUBIE then continued his appearance at the piano with: Troublesome Ivories, Boogie Woogie Beguine, When Day Is Done, and his 1899 composition, Charleston Rag.

- INTERMISSION -

JAMES TENNEY - Raggety Ann (own comp.)

NANCY WYNDHAM (Vocal duet with TEX WYNDHAM, piano) - The Grizzly Bear

LOU HOOPER - Raindrop Strut (own comp.), Somebody Else, Not Me (vocal).
(Presentation to LOU HOOPER by JACK CUFF For THE RAGTIME SOCIETY Inc. In Recognition Of LOU's Contribution to Music); LOU then concluded his set with The Cakewalk (own comp.)

DAVE WILBORN (Vocal) - I Want A Little Girl (MIKE MONTGOMERY Piano Acc.)

RECOGNITION OF AMELIA LAMB AND JOSEPH LAMB JR. - Remarks by MARK WITTMANN, Secretary of The SOCIETY, with a presentation to AMELIA.
BOB MILNE played Blue Grass Rag (by J. F. Lamb) at the conclusion of the presentation.

IDAMAY MACINNES (President of THE RAGTIME SOCIETY, Inc.) extended greetings and a welcome to the gathering.

MIKE MONTGOMERY	- Ida, The Man From The South
TEX WYNDHAM	- The Rag Picker's Rag, vocal medley of Scott Joplin arrangements of songs (Snoring Sampson, Lovin' Babe, Goodbye Old Girl Goodbye).
GORDON SHEARD	- Echoes Of Spring, Harlem Strut
BOB MILNE	- The Balloon Song (own comp.), Flypaper Rag (own comp.)
BILL ALBRIGHT	- Old Tom Turpin (own comp. with vocal), Sweet Sixteenths (own comp.), Modernistic, Brass Knuckles (Duet with BILL BOLCOM of their joint piano composition)
DAVE JASEN	- Gasolene Rag, Gramophone Rag, Bantam Step, Raymond's Rag (own comps.)
TERRY WALDO SUSAN LAMARCHE (vocals)	- If Your Kisses Won't Hold The Man You Love, Your Tears Won't Bring Him Back (vocal), Yellow Rose Rag (Piano Solo - own comp.), Take Your Hands Off My Mojo (vocal duet), Vatican Rag (vocal TERRY WALDO).
BILL BOLCOM JOAN MORRIS (vocals)	- Old Adam (own comp.), Graceful Ghost (own comp.), Under The Bamboo Tree (vocal), My Handy Man Ain't Handy No More (vocal), Pine Apple Rag (vocal). BILL ALBRIGHT joined on 2nd piano during JOAN MORRIS vocals).
BOB SEELEY	- Boogie Woogie, 'Tain't Nobody's Business If I Do, St. Louis Blues (own arrgt.), Honky Tonk Train.

ENDING AT 12:15 a. m.

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JAMES S. SCOTT a biography by Marvin Vangilder of Carthage Press

(continued from September/October 1976 issue of THE RAGTIMER).

The excitement generated by the sparkling musical creations of teen-aged Jimmy Scott led veteran musician-businessman Charles Dumars to enter the highly competitive field of commercial publishing.

The Scott tunes were familiar to a sizeable district audience, from which they received enthusiastic praise, some time before any were published.

The young pianist used them to demonstrate pianos and parlor organs at Dumars' store on Main Street just south of Central Avenue, at Lakeside Park, at Carthage and Joplin saloons and at the Delphus Theater on East Fourth Street.

At the Delphus, operated many years by Mr. and Mrs. George P. Williams, piano and organ music was used extensively as background for silent movies and also as overture-type presentations before the beginning of each show and during those frequent frustrating pauses when used reels were removed and replaced in the projector. In fact, it was particularly during the reel changes that Scott creations gained their greatest public following.

Movie goers who heard the tunes in that setting were among those who encouraged Dumars in his publication venture and who recommended the printing of homemade music used there by the composers, especially James Scott and Clarence Woods.

Dumars launched his publishing career in March 1903, with issuance of a Scott march, A Summer Breeze.

The composer was 17 years old but within a short time, as a result of that first printed score, was recognized as a significant factor in the Midwest's entertainment business.

Riding on the success of A Summer Breeze, Dumars in the fall of 1903 issued two more scores, Scott's Fascinator March and Woods' Meteor March.

All three compositions featured ragtime elements within the traditional march form and reflected some influence of the work of Scott Joplin.

In 1904, Dumars published Scott's On The Pike march in celebration of the St. Louis World's Fair.

Larger publishing firms noted the success of Scott's first three compositions and entered into competition to obtain rights to his future works. Among them were Stark Publishing Co. of Sedalia and St. Louis (Scott Joplin's publisher), Allen Music Co. of Columbia, Berry Music Co. of Kansas City and Melrose Music Corp. of New York.

The music of Jimmy Scott quickly gained a national audience.

Stark published Frog Legs Rag in 1906 and the sprightly tune became a major

hit, approaching the popularity which had been achieved earlier by Scott Joplin's Maple Leaf Rag.

Scott was launched upon a performing career which took him to St. Louis, Kansas City, Sedalia, Chicago, New York and other cities.

Cheering overflow crowds greeted him at every appearance.

The little black man with the stubby fingers and the unique habit of twinning one leg around the piano bench to provide leverage for his rhythmically bouncing body still called Carthage home but the nation had become his stage.

As a national celebrity, Carthage's Jimmy Scott found eager friends and benefactors in many cities.

Among them were Mr. and Mrs. Mett Penn, Kansas City. To them he dedicated his popular Kansas City Rag, which was published in 1907 by Stark Publishing Co., St. Louis.

In 1909, Scott's appropriately titled Great Scott Rag was published by Allen Music Co., Columbia, with the composer retaining the copyright.

The same year, the Stark firm which by that time had added offices in New York City, issued Scott's Ragtime Betty and Sunburst Rag and Melrose Music Corp. published his Excelsior Rag and Grace and Beauty.

These creations contained the brightest, most optimistic sounds of an optimistic idiom and the work of Scott, already dubbed the Crown Prince of Ragtime, challenged all other ragtimers to strive for greater polish, complexity and brilliance in their compositions.

Between performances, Scott continued to maintain his home at Carthage and to work, when free of other duty at Dumars Music Co. and its successor Dumars-Gammon, which was moved from Main Street to Grant Street and finally to the north side of the square.

In 1909, Dumars-Gammon published two successful songs - She's My Girl from Anaconda and Sweetheart Time, both with music by James Scott and words by Charles Dumars.

Unaffected by the national spotlight, Scott continued to perform when time permitted at the Delphus Theater and Lakeside Park.

In 1910, he wrote the Calliope Rag especially for Lakeside's famous steam-powered calliope and first performed it publicly on that spectacular instrument. Today, copyright to Calliope Rag is owned by Robert R. "Ragtime Bob" Darch, who discovered the forgotten and damaged manuscript and completed the Scott arrangement.

That year, the Stark firm published Scott's Hilarity Rag, which was followed in 1911 by the Ragtime Oriole. Both also were issued under the Melrose imprint in somewhat simplified versions. Melrose published Scott's Quality Rag in 1911.

In 1912, Berry Music Co. of Kansas City issued an orchestral arrangement of

Scott's Fascinator March.

Scott music was being heard with great pleasure by audiences throughout the world.

The Ophelia Rag, Princess Rag and Hearts Longing Waltz were among pieces which added to the professional stature of the hard-working Carthaginian.

In connection with his work for Dumars, Scott also began tutoring other local and area pianists during the immediate pre-World War I period.

By the time he and his wife Nora, a slender, quiet woman of whom little is known, elected about 1914 to transfer their principal residence to Kansas City, Scott was known fondly as "the little professor."

Jimmy Scott, respected in his mature years as "The Little Professor," established his home in 1914 in Kansas City, Mo.

His final musical event of note while a Carthage resident was the publication in 1914 by Ball Music Co. of Carthage of his memorable Take Me Out to Lakeside, a rhythmic song with lyrics by Ida Miller.

Miss Miller, a native of Miller in Lawrence County, was among a number of Carthage and area persons of artistic bent who habitually gathered at the Dumars-Gammon music store on the square to share in the excitement generated by Scott's superb music and by the work of the Carthage Light Guard Band.

Jimmy's little sister Bessie remembered the time when the Lakeside score was being written as a period of excitement for the Scott family.

In 1914, at least two other Scott scores were published. Suffragette Waltz, commemorating the women's rights agitators of that day, and Climax Rag were issued by Stark Music Co. and the latter appeared in a simplified version under the imprint of Melrose Music Corp.

During a period of some five years after moving to Kansas City, Scott traveled house-to-house to give piano lessons in the homes of a long list of eager students. His nights were consumed at first with performances at various Kansas City clubs. Along Twelfth Street, rag reverberated from dusk to dawn six days of every week and the most popular purveyor of the striking sound was Jimmy Scott.

He also continued with his composing. Stark and Melrose editions were issued of Evergreen Rag in 1915, Prosperity Rag and Honey Moon Rag in 1916, Efficiency Rag and Paramount Rag in 1917 and Rag Sentimental in 1918.

He also recorded a number of player piano rolls.

Beginning in 1916, Scott was employed as organist and arranger for the Panama Theater on Kansas City's East Twelfth Street. Much of his time until about 1929 was devoted to theatrical music, including both background for silent movies and live shows.

However, he continued his teaching, moving about 1919 into a private studio at 402 Nebraska, Kansas City, where he installed a shiny grand piano, which probably was the

most cherished material possession of his entire life. The instrument represented a dramatic contrast when compared to the crude parlor organ on which his first compositions were devised.

Scott also played with several instrumental ensembles, usually functioning as leader or front man in a quiet and unassuming fashion which endeared him to his audiences.

As he settled into maturity, his piano scores grew more complex, featuring rhythmic and harmonic patterns so intricate as to challenge the most skillful pianists of any idiom or any generation.

James Scott and Joe Lamb led the surviving ragtimers in a strenuous attempt to keep music's happy idiom alive.

The nature of the times, particularly the immediate post-World War I era, is reflected in both the titles and the sound.

Scott's great scores of that period included New Era Rag, Peace and Plenty Rag and Troubadour Rag, all published in 1919 by Stark Publishing Co. ; Dixie Dimples Rag and Springtime of Love Waltz, issued in 1919 by Emil Seidel in Indianapolis, Ind. ; Modesty Rag, Pegasus and Shimmie Shake, published in 1920 by Stark; Victory Rag and Don't Jazz Me, released in 1921 under the Stark imprint, and finally Broadway Rag, a Stark publication of 1922.

Scott later wrote more rags of even greater complexity but the market for his work was washed away in a flood of jazz and its offspring swing.

His final scores never were published and have disappeared, representing a tragic, irreplaceable loss to the world of music.

The eclipse of ragtime in the face of the rising popularity of various forms of jazz and the degeneration of James Scott's physical condition occurred simultaneously. In fact, each may have contributed to the other.

Scott suffered multiple blows. Ragtime faded from the public spotlight, his wife Nora died and his own health failed.

Alone except for the music which still swelled within his heart, Scott, with a pet dog and his cherished piano, moved across the river to take up residence in the home of his cousin Ruth Callahan at 1926 Springfield St., Kansas City, Kan.

His fingers were stiffened by something akin to an arthritic condition and his body was ravaged by a disease classified as "dropsy" but he continued to create complex sounds at the keyboard until hospitalization was required.

Still a young man, in a chronological sense, James Scott died August 30, 1938, at Douglas Hospital, Kansas City, Kan. His body was laid to rest in Westlawn Cemetery, beside the grave of Nora Scott.

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SOMETHING DOING...

JOHN ARPIN - at the Chelsea Inn, 33 Gerrard St. W., Toronto - in "The Piano Bar" Mon. to Fri. 5:00 p. m. to 8:00 p. m. and with his trio in "The Chelsea Bun" Lounge Mon. to Sat. 9:00 p. m. to 1:00 a. m.

EUBIE BLAKE - The DEAN of RAGTIME - This popular recording artist and composer performs frequently at Concerts and Festivals. Does guest appearances on T. V. talk shows and is often to be heard on radio programs (watch your local press music programs for dates).

STEEN CHRISTENSEN - at the Mechanical Music Museum (MMM), Vesterbrogade 150, Copenhagen (Denmark), every 2nd & 4th Wednesday each month.

BOB DURST - (RAJAH OF RAGTIME) plays ragtime piano on the Holiday Inn circuit thru the middle U. S.

PETER FAHRENHOLTZ - plays solo ragtime piano and with bands - regularly on tour in Denmark. (Recently in Frankfurt, Germany.)

DAVE FLOWITT - at Brunswick Hotel, Brunswick Street, Toronto with Dr. McJazz Band, Thursday through Saturday, 9:00 p. m. to 1:00 a. m.

"GASLIGHT" GALE FOEHNER - at Rochester, N. Y. - Regularly performing ragtime and sing-a-longs with slides at concerts and private party engagements.

RALPH GRUGEL - and The Eagle Jazz Band at East Shore Club, Lakeshore Drive, Cleveland, Ohio, Fri. and Sat.

JOHN HASSE - at The Ordinary, Nashville, Indiana, Fri. and Sat. nights.

JIM HESSION - at the Polynesian Hotel (Tambu Lounge), Disney World, Orlando, Florida - six nights a week.

JIM KAPLAN - at the Pizza-Stein, 1428 W. Galena Ave., Freeport, Illinois on Tuesdays, Fridays and Sundays.

JOHN MADDOX - at Heritage Motor Inn, 1700 Fox Farm Road, Great Falls, Montana from Oct. 18 to Nov. 13.
- at Northern Hotel, Billings, Montana from Nov. 15 to Dec. 18.

KEN MAYHERCY - (RAGTIME $ BILL) - at Signal Hill Supper Club, Craig., Col. for summer.

GLENN MEYER - and his band at St. Louis, Mo., making regular appearances.

BOB MILNE - at Charley's Crab Rest., Troy, Mich. I 75 at Crook's Rd. Exit (alternates with Bob Seeley) 4:00 p. m. to 12:00 p. m. Mon. to Fri., 8 to 12 Sat., 5 to 9 Sun.

MIKE MONTGOMERY - at The Dakota Inn, Rathskeller, John R. Road north of McNichols, Detroit, Michigan, Friday nights.

MAX MORATH - on the road with his new show "The Ragtime Years".

DR. ELI NEWBERGER - and The New Black Eagle Jazz Band at the Stickey Wicket Pub, West Main Street, Hopkinton, Mass., Thursday 8:00 p. m. to 12:00 p. m. (Pianist is Bob Pilsbury).

TOM NOEL - on the road with his living portrayal shows "Mark Twain at Home", and "Mr. Jelly Lord" based on the life of Jelly Roll Morton.

CHARLIE RASCH - with SISTER KATE, at the Cow Palace, Bancroft Road about 8 miles west of Toledo, Ohio, Fridays and Saturdays 9:00 p. m. on.

SI. RICHARDS - at Sheldon Inn, 6611 Eastland Rd., Middleburgh Heights, Ohio (5 min. south of Cleveland Hopkins Airport). Tues. thru Sat. 6:00 p. m. to 10:00 p. m.

HANK ROSS - with Red Onion Jazz Band, at O'Connor's Beef'n Ale House, 708 Mountain Blvd., Watchung, N. J. Friday nights at 7:30 p. m. on.

TOM SCHMUTZLER - with banjoist Harry Malfas, the Hardware City Temperance & Ragtime Society at the One Way Fare, Simsbury, Ct. Sun. nights. Also touring schools in southern New England with his own presentation "Our Ragtime Heritage".

BOB SEELEY - at Charley's Crab Rest., Troy, Mich. I75 at Crook's Rd. Exit (alternates with Bob Milne) 4:00 p. m. to 12:00 p. m. Mon. to Fri., 8 to 12 Sat., 5 to 9 Sun.

DAN SUMMERS - and New Charleston Chasers regularly appearing in the Buffalo area.

TREBOR TICHENOR - on The Goldenrod Showboat, at St. Louis, Missouri. Does weekly radio show on KWMU - FM 90. 7 called "RAGOPHILE with Trebor Tichenor," Fridays at 6:00 p. m.

TERRY WALDO - has weekly half hour radio show "THIS IS RAGTIME" on National Public Radio - Check your local listing.

TEX WYNDHAM - and The Red Lion Jazz Band in the Green Room at the Hotel duPont, 10th & Market Sts., Wilmington, Del. 1st Fri. each month, 8 to 12, A/C 302-656-8121.

BILL ZINN - and Zinn's Ragtime String Quartet doing Concerts and College dates in the New York area.

PERFORMERS: Please keep us posted on your whereabouts and your schedule will appear in this column.

"THE EASY WINNERS"

A RAG TIME TWO STEP

BY

SCOTT JOPLIN

PUBLISHED BY
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GRONK